

*Archives*  
1954-55

**VSA**  
**PROSPECTUS**

## **STAFF**

### **Principal**

**FRED AMESS**

Drawing, Painting, Design

**PETER ASPELL**

Design

**BRUNO BOBAK**

Pottery

**REG DIXON**

Drawing and Graphic Arts

**ORVILLE FISHER**

Drawing

**DONALD JARVIS**

Painting

**JACK SHADBOLT**

Advertising Design

**GORDON SMITH**

Sculpture

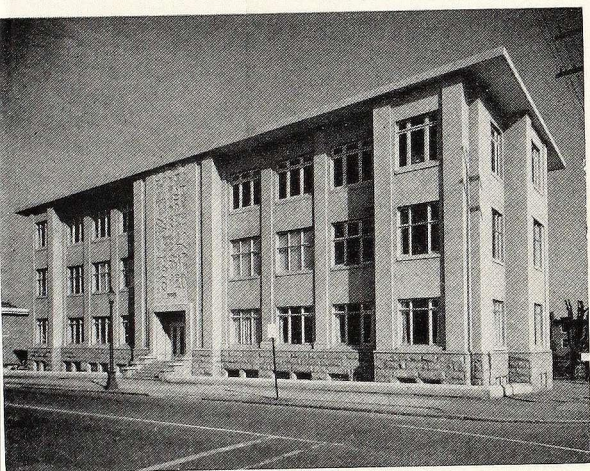
**LEONARD WOODS**



# P R O S P E C T U S

THIRTIETH SESSION, 1954 - 1955

THE VANCOUVER SCHOOL OF ART



## ADMINISTRATION

### THE VANCOUVER BOARD OF SCHOOL TRUSTEES

L. C. Aggett (Chairman); G. W. Rogers (Deputy Chairman);  
Mrs. H. F. Angus; Reginald Atherton; Mrs. Harold Crump;  
John Henderson; Mrs. Fred J. Hollis; D. Milton Owen; Fred  
M. Sharp.

### SUPERINTENDENT OF SCHOOLS

H. N. MacCorkindale, B.A. (retiring August 31, 1954)  
R. F. Sharp, B.A., D. Paed.

### SECRETARY

Miss E. Slater

DAY CLASSES commence Tuesday, September 7th. The nine-month session closes Thursday, May 26th. The day is divided into two periods, the first from 9:00 to 11:30 and the second from 12:45 to 3:15. Enrolment is open to anyone 16 years of age or over.

AN ELEMENTARY DIPLOMA COURSE of two years gives a thorough grounding in basic subjects.

AN ADVANCED DIPLOMA COURSE of four years allows the student to specialize in the latter two years in Drawing and Painting, Design, Commercial Art, or Sculpture.

PART-TIME COURSES may be taken during the daytime in any of the subjects taught.

WEDNESDAY CLASSES are designed to allow those who have Wednesdays free from work to engage in either Painting or Pottery Classes.

SATURDAY MORNING JUNIOR ART CLASSES are offered from 9 - 11:00 and from 11:00 - 1:00 commencing Saturday, October 2nd and continuing until Saturday, March 26th.

These classes are open to students from 7 to 17 years of age and include Drawing, Painting and Crafts.

SATURDAY MORNING CLASSES FOR ADULTS meet from 11:00 a.m. - 1:00 p.m. to accommodate parents and others wishing to study the Elements of Painting.

EVENING CLASSES are held from Monday, October 4th, until Thursday, March 24th, from 7:30 p.m. to 9:30 p.m.

Drawing (Elementary), (Intermediate), (Advanced); Oil Painting (Elementary), (Intermediate), (Advanced); Drafting and Rendering; Cartooning; Ceramics (Elementary), (Advanced); Commercial Art Drawing (and Advanced); Etching, Wood Engraving and Lino Cutting; Graphic Design for Television; History of Art; Lithography and Silk Screening; Sculpture; Watercolour.

SUMMER CLASSES will extend the Evening Class Programme. Full particulars will be given in the Evening School Prospectus.



## ELEMENTARY DIPLOMA

### FIRST YEAR

FIRST YEAR—15 CREDITS

An 80% attendance is required in all classes.

SUBJECT	Units	Periods Per Year	Credits Per Year
Commercial Design .....	CD-1	2	3
Composition .....	D-1B	2	3
Design .....	Des-1A	2	3
Design Workshop .....	Des-1B	1	1½
Drawing .....	D-1A	2	3
Sculpture .....	S-1	1	1½

### SECOND YEAR

SECOND YEAR—15 CREDITS

SUBJECT	Units	Periods Per Year	Credits Per Year
Commercial Design .....	CD-2	2	3
or Sculpture .....	S-2	2	
Design .....	Des-2A	2	3
Ceramics .....	Des-2C	2	3
or Anatomy .....	Des-2B	1	
and Interior Design .....	D-2B	1	
Drawing .....	D-2A	2	3
Oil Painting .....	P-2	2	3
History of Art is a requisite for the Elementary Diploma .....			
	HA-2		

## ADVANCED DIPLOMA

Pre-requisite—Elementary Diploma or its equivalent.

### THIRD AND FOURTH YEAR

15 CREDITS EACH YEAR—30 CREDITS

#### DRAWING AND PAINTING

SUBJECT	Units	Periods Per Year	Credits Per Year
General Painting .....	P-3A & P-4A	2	3
Figure Painting .....	P-3B & P-4B	2	3
Drawing .....	D3-D4	2	3
Electives .....		4	6
History of Art 2 and 3 are re- quired for an Advanced Diploma HA2-3			

## ADVANCED DIPLOMA

### THIRD AND FOURTH YEAR

15 CREDITS EACH YEAR—30 CREDITS

#### SCULPTURE

SUBJECT	Units	Periods Per Year	Credits Per Year
Sculpture .....	S-3 & S-4	4	6
Drawing .....	D-3, D-4	4	3
Electives .....		4	6
History of Art 2 and 3 are re- quired for an Advanced Diploma			

## ADVANCED DIPLOMA

### THIRD AND FOURTH YEAR

15 CREDITS EACH YEAR—30 CREDITS

#### COMMERCIAL DESIGN

SUBJECT	Units	Periods Per Year	Credits Per Year
Commercial Design .....	CD-3A, CD-4A	4	
Illustration .....	CD-3B, CD-4B	4	6
Fashion Illustration .....	CD-3C, CD-4C	4	
Drawing .....	D3, D4	2	3
Electives .....		4	6

History of Art 2 and 3 are required for an Advanced Diploma

## ADVANCED DIPLOMA

### THIRD AND FOURTH YEAR

15 CREDITS EACH YEAR—30 CREDITS

#### DESIGN

SUBJECT	Units	Periods Per Year	Credits Per Year
Design .....	Des. 3A, Des. 4A	4	6
or Interior Decoration .....	Des. 3B, Des. 4B	4	
or Ceramics .....	C-3, C-4	4	
Drawing .....	D-3, D-4	2	3
Electives .....		4	6

## ELECTIVES

### THIRD AND FOURTH YEAR

Diploma students may elect to take two of the following subjects earning 6 credits in 4 periods.

SUBJECT	Units	Periods Per Year	Credits Per Year
Drawing .....	D-3, D-4	2	3
Commercial Design .....	CD-3A, CD-4A	2	3
Illustration .....	CD-3B, CD-4B	2	3
Fashion Illustration .....	CD-3C, CD-4C	2	3
Graphic Arts .....	GA-3, GA-4	2	3
(Etching and Lithography)			
Design .....	Des. 3A & Des. 4A	2	3
Interior Design .....	Des. 3B & Des. 4B	2	3
Ceramics .....	C3-C4	2	3
Sculpture .....	S-3, S-4	2	3











# **DRAWING, PAINTING AND COMPOSITION**

The study of composition is basic to the whole curriculum and is taught in constant and intimate relation to every phase of the drawing and painting courses.

All teaching in these courses is done with basic reference to aspects of nature forms.

Teaching is done by demonstration, analytical diagram and group discussion with constant reference to the historic and contemporary forms of art.

Although teaching is generally concerned with the permanent abstract elements of form, every consideration is given to individual development and personal direction.

Meaningful note-book habits and direct drawing on location are stressed from the beginning.

## **INTRODUCTION TO OIL PAINTING**

**P-2**

This course will lay the foundation in simple techniques of priming, sizing, choosing colours and using the painter's tools. It will include the recognition and mixing of colours, the relation between the colour and tone plans and the identification of a colour theme. Painting is done from still life and simple landscape.

## **FIGURE PAINTING**

**P-3B, P-4B**

This two-year course covers most aspects of figure painting from portrait to figure grouping and aims at a gradual integration between the figure and its environment. Life models, both nude and costumed, are used.

## **GENERAL PAINTING**

**P-3A, P-4A**

This course runs concurrently with figure painting and deals with the individual painter's problems of composing: his mastery of calligraphy, atmosphere, colour and tonal control and his increasing perception of artistic meaning. Critical awareness is developed.

## **ELEMENTARY DRAWING**

**D-1A**

Analysis of natural and man-made objects for their shape, character, construction and volume.

Techniques for creating solid form are established through a study of still life, drapery, cast and landscape, and such principles are observed as rhythmic grouping, directions of movement, and tonal massing of light and shadow.

## **FIRST YEAR COMPOSITION**

**D-1B**

A basic course in the elements of picture making. Intensive study is made of natural and man-made forms. Outdoor sketching is a major part of the course. This course is a necessary preliminary to later work in painting and graphic art.

## **FIGURE DRAWING**

**D-2A**

Quick action drawing from the draped and nude figure. Study of mass and line movements of the figure. Drapery construction. Practice in various mediums.

Sustained studies of the figure, analyzing its structure and volume, and the relation between figures and between figure and surroundings.

Portraiture.

## **ADVANCED FIGURE DRAWING**

**D-3, D-4**

An extension of the above, with emphasis on a more expressive interpretation of the figure, and on experience in the various mediums. Drawing now extends into a full composition statement.

# DESIGN

The design course falls into four main phases: experimental, technique, application and specialization.

**Experiment**—Exposure to two dimensional form, e.g., textures, colour, line, spatial illusion. Exposure to three dimensional form, e.g., wood, metals, paper, etc. This series of projects develops a free, imaginative approach to Commercial Art, Painting, Applied Design, etc.

**Technique**—This phase is designed to develop a mastery of materials and techniques and a wider understanding of the fundamental design elements through open discussion and visual reproduction, past and present.

**Application**—To apply experiment and technique to the many branches of design with special reference to purpose in contemporary society.

**Specialization**—In this phase the student chooses one field of design and pursues it to the best of his ability; e.g., interior design, fabric design, crafts, ceramics, etc.

## Des. 1-A

Study of design principles; anatomy of pattern, material and abstract forms, historic ornament, etc. A study of colour theory and practice showing colour effects, mixing, and relation. Two dimensional experiment in line and texture.

## Des. 1-B

Experiment in space, form and texture in various materials; e.g., wood, metal, paper, wire, etc. Employment of basic techniques with hand and simple power tools.

## Des. 2-A

Extension of 1A with special emphasis on technique as applied to visual design and crafts; e.g., textile, rugs, drapery, book binding, rendering.

## Des. 2-B

Extension of Design Workshop 1B. Control of problems in 1B; e.g., simple sculpture, architectural and product model making. Emphasis on technical skill and precision work. Mechanical drafting.

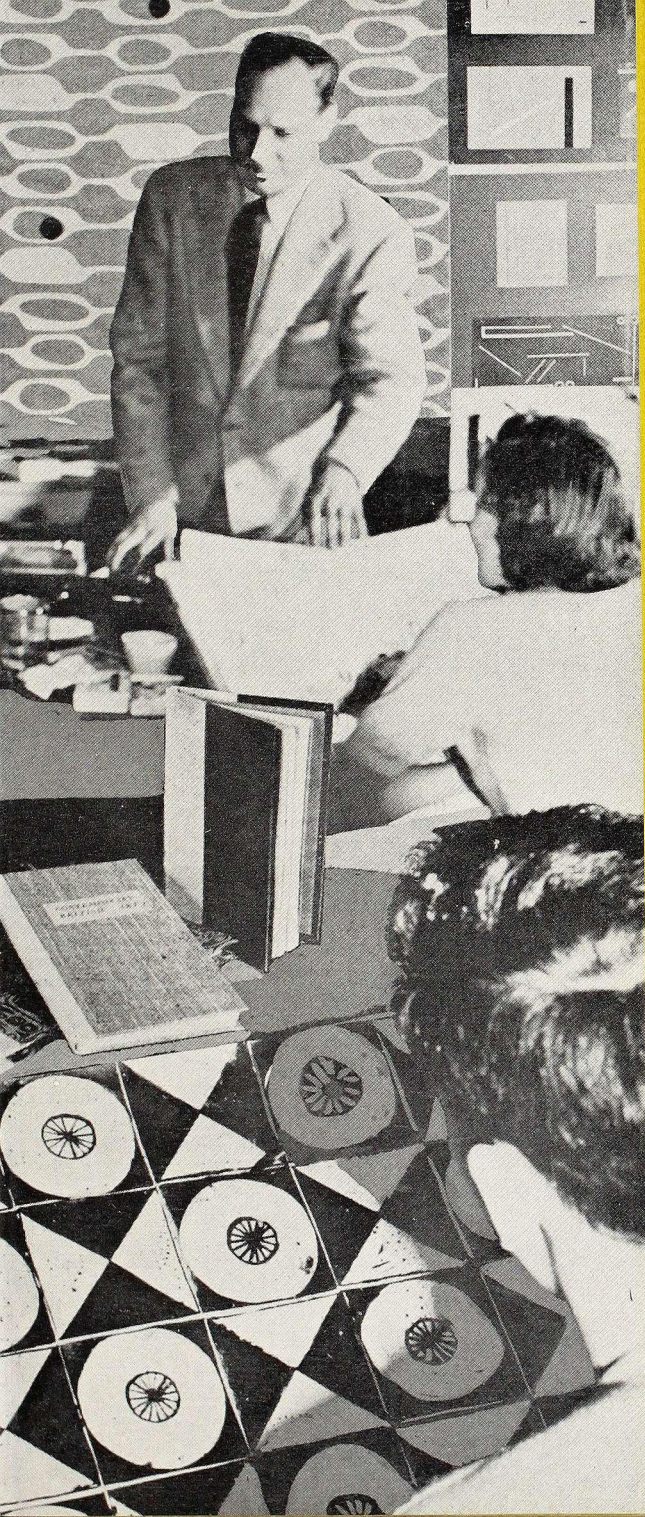
## Des. 3-A

Application of the experimental knowledge and skill learnt in the two previous years to craft and industry; e.g., block and silk screen printing for textiles, interior designing, architectural rendering, etc.

## Des. 4-A

Specialization in any one or two related crafts or subjects mentioned; e.g., ceramics—block and silk screen, interior design, architectural rendering, model making.











Centre montage — city section in rear.  
By Chuck Jones of the Vancouver Daily Province

## CERAMICS

From the raw clay to the finished pot the emphasis in this course is always on clay as a plastic medium. Individual design and function are correlated through wheel-thrown as well as hand techniques.

Instruction includes basic preparation of clays and firing procedures as well as decorating methods such as slip, underglaze and overglaze. The making of simple molds and the process of slip casting are undertaken.

Special emphasis is placed on the achievement of individual glaze colours and textures through a study of chemistry of ceramic materials and their behaviour in the kiln.

**Wednesday Class**—The ceramic workshop.

A special course for both beginners and advanced students. Starting with simple wheel work the student is given a basic understanding of chemical changes involved in the heat treatments of clay and ceramic materials. Controlled original experiments are undertaken leading to new glazes and textural effects. The integration of function and design is promoted through group discussion and criticism.

The course includes research into local materials and firing over a wide range of temperatures, including stoneware.

### C-2

An inclusive course covering the whole field of earthenware pottery—clay preparation, wheel throwing and hand building; various decorative treatments, glazing and firing.

While the emphasis is on individual design and skill, nevertheless industrial techniques such as slip casting and spraying are taught.

### C-3

The relationship between function and design in pottery, and their synthesis through study of relevant materials and treatments is the key project in this course. The making of pottery as a means of individual self expression is also an important factor.

### C-4

Creative pottery is only achieved through an understanding and feeling for the material. To this end low fire enamels and high fire stoneware are made utilizing local materials wherever possible. Whether the end product be ceramic sculpture, a tea set or a stoneware vase—harmony of form, colour and texture can only be attained through diversified work. The student is taught all aspects of pottery as well as encouraged in individual projects.







## SCULPTURE

The sculpture course is designed to cover the essential techniques of clay modelling, carving, armature building and plaster casting. papier-mache is also used in association with mask making. Projects include detailed study of the head culminating in portraiture, general anatomical work associated with figure-study in the full round. The techniques of high and low relief are also taught. Application of same to architecture, ceramics, display and theatre are stressed.

### S-1

The student is introduced to the basic study of sculpture of form in bas-relief and full-round through the medium of clay-modelling. Projects in mask-making will acquaint the student with the technique of papier-mache.

### S-2

The techniques of carving are applied in the second phase of study together with a more advanced approach to design and anatomical form in clay-modelling.

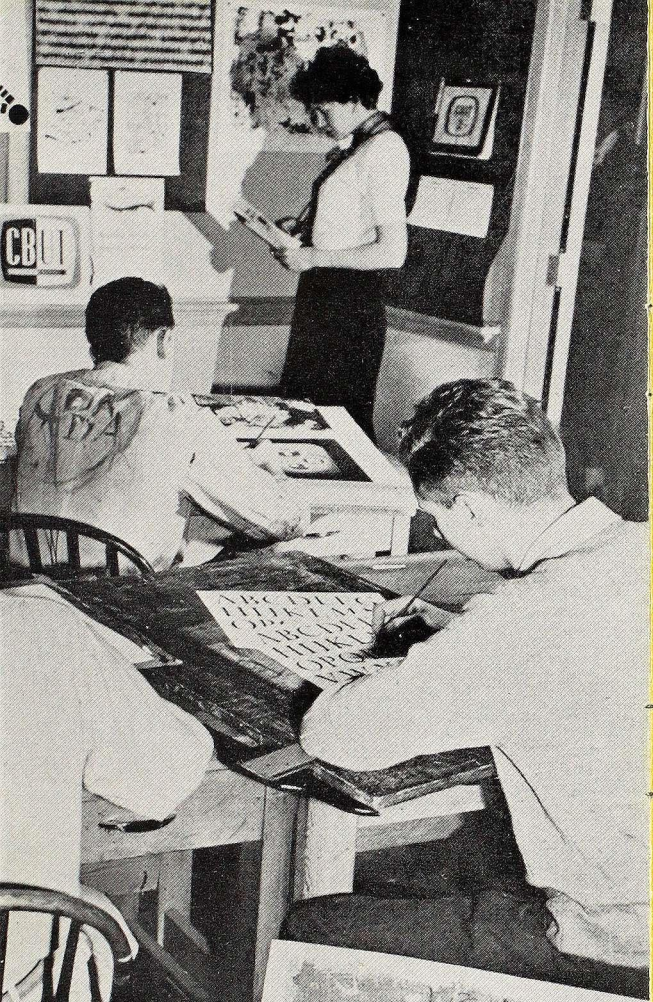
### S-3 S-4

This course provides advancement to figure construction, high relief, and group compositions with applications to architecture, ceramics, display and theatre.











## **ADVERTISING DESIGN**

There are two phases to the advertising design programme, one is to develop the student's aesthetic awareness and appreciation and the other is to teach the skills, techniques and processes applied to advertising design.

### **COMMERCIAL DESIGN I**

**CD-1**

Basic lettering, block lettering and roman, layout, printing, techniques of advertising psychology.

### **LETTERING, LAYOUT, REPRODUCTION PROCESSES**

**CD-2**

An extension of CD-1 with more study given to modern letter forms. Practice in mechanical and built-up styles. Lay-outs for catalogues and book production, advertisements, etc. A necessary course for students of commercial art.

Drawing in black and white and colour for letterpress, lithography and silk-screen printing. The various printing processes will be explained and process drawings made for them. Methods of preparing copy for reproduction will be outlined and all forms of cuts and impressions fully described.

### **ADVERTISING DESIGN**

**CD-3A, CD-4A**

Advanced Course Design and Lettering.

A basic lettering course covering the traditional Roman and Manuscript alphabets. A basis for fine Lettering and a requisite for Commercial Art. Form, simple spacing, and arrangement of text copy.

### **ILLUSTRATION**

**CD-3B, CD-4B**

**CD-3A, CD-4A**

A course for Commercial artists and illustrators. The course is integrated with A-3, A-7 and G-1, and consists of composition problems in Black and White illustration designed to give the student a thorough knowledge of the technical methods in current practice. All forms of pen, brush, and wash techniques are studied in simple exercise form with completed projects in selected mediums. Figure drawing is a prerequisite for this course.

### **FASHION ILLUSTRATION**

**CD-3C, CD-4C**

A course for Fashion and Commercial artists, and those using the figure for dress design. Study of the detail and construction of the human head and figure; stylized proportions and balance; the hang and folds of drapery; rendering of accessories; commercial media. Finished drawings will be made from "croquis" or information sketches, wash visuals or tone studies, and from the costume life models.



## GRAPHIC ARTS

### GA-3 GA-4

Guidance in laboratory discipline, and use of materials. Also instruction in the basic techniques of drypoint, etching, aquatint, printing, and presentation.

The student is taught how to use properly the scribe and etching needle for drypoint and etching, also the mixing of acids for different types of etch, and the laying and stopping out of resin for aquatint. A thorough grounding is offered regarding color printing in aquatint, including reverse and off-register printing.

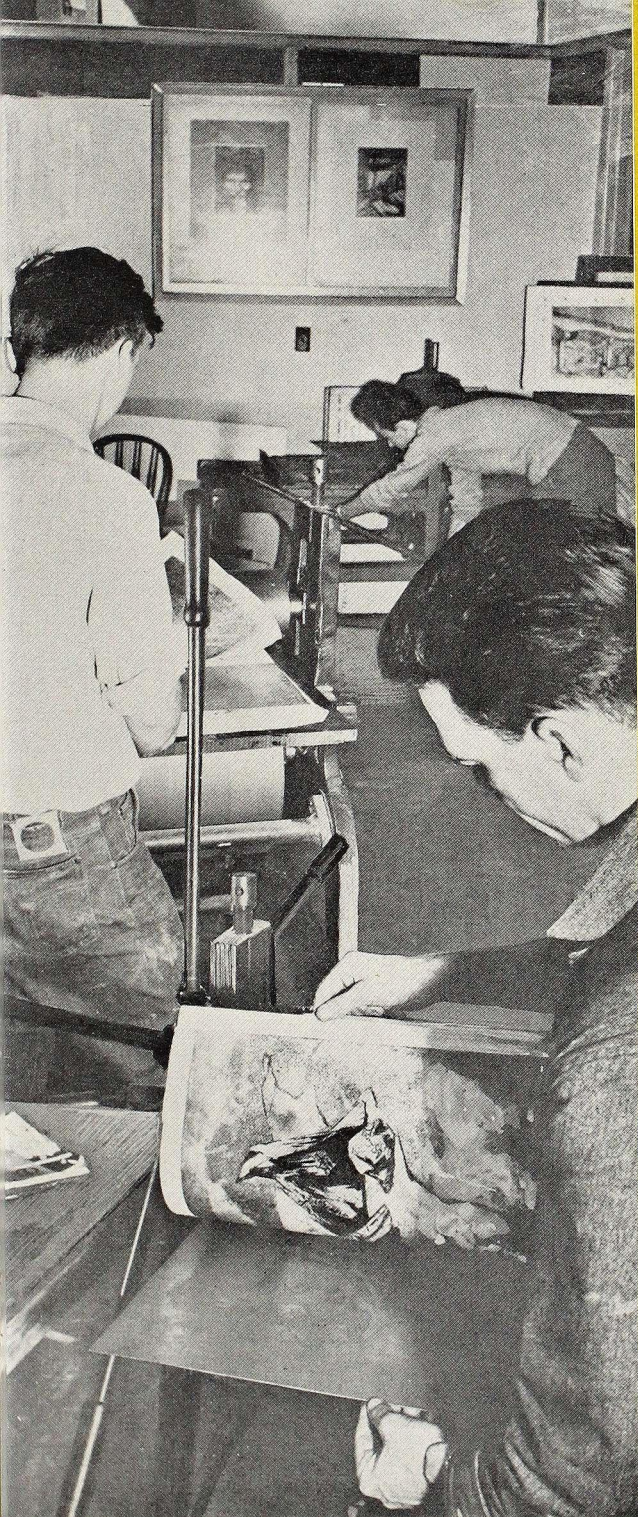
Colour aquatint, soft-ground, lift-ground, and mixed techniques, publishing, preservation and evaluating of prints for market and exhibition.

A more thorough investigation of the etching technique is pursued, with emphasis on creative experimentation and presentation. In the final year the student is encouraged to work directly from the material at hand.

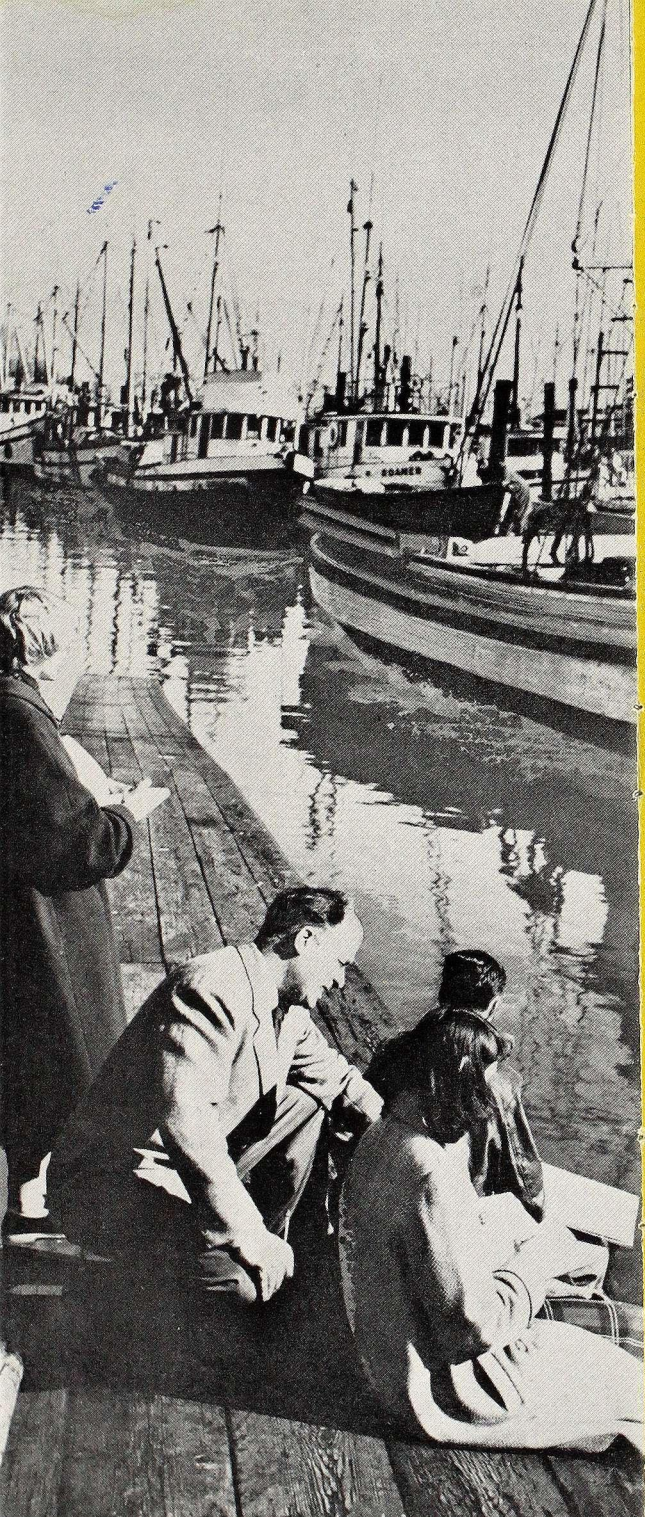
Lithography is taught for its intrinsic educational values; it is felt an acquaintance with it leads to a fuller understanding and appreciation of work produced by modern advertising through photo offset lithography. Once the student understands the process thoroughly he is then able to experiment and create directly on the stone either in black and white or in colour.

The Silk Screen process is taught in conjunction with the advertising course, however it and Lithography are both encouraged as an art form in themselves with emphasis placed on full experimentation in negative printing.











## STUDENT ACTIVITIES

Student interests centre around both the classroom and the extra curricular activities.

Often the classroom goes outdoors as students and teachers visit the busy harbour, the nearby park and beaches or go still further afield to the mountains or the delta lands. Vancouver is ideally situated in the midst of rich sketching country. Students fill notebooks from sources as varied as sea-forms and horses, wild weeds and street scenes. Trips are not, however, always for sketching but the pottery group may go out with spades to dig clay or to the beaches for minerals.

A bus trip to the Seattle Art Museum makes the chosen show memorable and engenders some lusty singing.

Student activities for the year will centre around the Beaux Arts Ball. This ball, a part of the rich tradition of the school, is held bi-annually in conjunction with the Auxiliary of the Gallery.

The subject for this year's pageant is to be based upon a Child Art Theme and the student will explore the field of fantasy of the child.

The student council arrange a lively group of noon-hour programmes, featuring music both popular and classic, readings and lectures. A badminton club and swimming parties cater to the athletic students.

Day and evening students may co-operate for the Christmas Party and the Spring Dance.

Exhibitions and lectures at the Vancouver Art Gallery form a part of student life.

Theatre parties are organized to view or pre-view the better films and plays and Art students take their traditional interest in the visits of the ballet groups.

The students of the School of Art are fortunate in the temperate climate which allows them to explore the natural source material of Vancouver and everything is done to ensure a study climate which will encourage group activity and individual growth.



# HIGH SCHOOL GRADUATION COURSE IN ART

**FIRST YEAR (HALF TIME) 7½ CREDITS**

**SECOND YEAR (HALF TIME) 7½ CREDITS**

The High School Graduation Course covers the same subject matter as given in the first year of the Elementary Diploma Course.

This two-year half-time course is equivalent to one year of the Elementary Diploma Course, and will be accepted as a prerequisite to entering Second Year. The course is open to any High School student in Vancouver who has completed Grade 10, and is desirous of majoring in Art during the last two years of High School.

## ART TEACHER TRAINING

The following are the requirements of the Department of Education as related to the Vancouver School of Art:—

### A.

#### **Elementary Advanced Art (E-A)**

Requirements

1. A British Columbia Permanent First Class or Academic certificate.
2. First year standing at a recognized School of Art including a course in Methods of Art Education.

### B.

#### **Secondary Condition—Art (S-C)**

Requirements

1. An Elementary Advanced Art certificate.
2. Fifteen units of credit in approved training.

OR

1. A British Columbia First Class Permanent certificate.
2. Second year standing in a school of art recognized by the Department of Education.

OR

1. The four-year diploma of the Vancouver School of Art.
2. A British Columbia Normal School diploma or its equivalent.

#### **Secondary Basic—Art, Interim (S-B)**

Requirements

1. A British Columbia Interim First Class or Academic certificate.
2. Graduation from the Vancouver School of Art.

#### **Secondary Basic—Art, Permanent (S-B)**

Requirements

1. A British Columbia Interim First Class or Academic certificate.
2. Graduation from the Vancouver School of Art.
3. Two years' satisfactory teaching experience in British Columbia schools.



## LIST OF AWARDS

### MAY, 1953.

The Mrs. Jonathan Rogers Scholarship \$25.00 open to first year students. Awarded to Mr. James Simpson.

The Mrs. Jonathan Rogers Scholarship \$25.00 open to first year students. Awarded to Miss Moira Harris.

The Trust Fund Scholarship \$25.00 open to first year students. Awarded to Mr. John Scoby.

The School Scholarship \$50.00 open to first year students. Awarded to Mr. Frank Lewis.

The Women's Canadian Club Scholarship \$50.00 open to second year students. Awarded to Mr. Murray Devlin.

The Mrs. Evelyn Lipsett Ryan prize \$50.00 open to second year students. Awarded to Mr. David Shilleto.

The School Scholarship \$50.00 open to second year students. Awarded to Mr. Gordon Miller.

The Mrs. Norine Brissenden Bursary \$150.00 open to third year students. Awarded to Mr. George Forney.

The Women's Art Association Scholarship \$50.00 open to third year students. Awarded to Miss Joyce Noble.

The T. Eaton Co. Ltd. Scholarship \$50.00—Commercial—open to third year students. Awarded to Mr. William Mayrs.

The School Scholarship \$50.00 open to third year students. Awarded to Miss Edna Cers.

The A. E. Grauer Scholarship \$100.00 open to fourth year students. Awarded to Mr. Rudy Kovach.

The Henry Birks & Sons Ltd. Scholarship \$50.00 open to fourth year students. Awarded to Mr. Glenn Richard Startup.

The Canada Packers Ltd. Purchase Prize \$50.00. Awarded to Mr. Ian William McIntosh.

The Reeves & Sons Scholarship \$100.00 open to fourth year students. Awarded to Miss Edith Louisa Miller.

A new package for Madame Runge was designed by Miss Edie Miller. This was a competition given to the School by Madame Runge for the best design for their new package.

First prize and also a special award for presentation in the Canadian Display Designers and Builders Association competition was awarded to Mr. Glenn Startup, who was flown to Toronto to receive his award at the International Trade Fair.

Second prize in the Canadian Display Designers and Builders Association competition was awarded to Mr. Bill Mayrs.

This competition was open to all Art Schools and Universities across Canada.

The Pacific Northwest Exhibition sponsored a competition for the designing of floats for the Pacific Northwest Exhibition. First prize was awarded to Mr. Joe Penneway, second prize awarded to Miss Nan Stromquist, and third prize awarded to Miss Sheila Reed.



# **GENERAL INFORMATION**

## **FEES**

Day School fees and terms of payment are shown in full on the back of the student registration card. All fees are payable on the first of the month, and must be paid in advance.

Laboratory fees are charged for Pottery, Modelling, Design Workshop and Graphic Art Classes.

Saturday Morning Junior Class fees are \$8.00 inclusive of basic supplies.

Evening School fees are shown on the special pamphlet announcing the Adult Education Programme.

## **STUDENT ACTIVITIES**

A student activity fee of \$1.50 will be charged all day students. Proposed student activities include noon hour shows and concerts, planned theatre parties, sketch groups and a sale of work.

## **EXHIBITIONS**

A Spring exhibition of student work will be on view at the Vancouver Art Gallery. Displays will be exhibited in the showcases of the school and a full programme of exhibitions is planned for the school gallery and common-room.

## **LECTURES**

Students may supplement their class studies through attendance at many lectures presented both at the Art School and elsewhere. Visiting artists are invited to speak at the school.

## **LIBRARY**

A valuable art reference library is at the disposal of the students. Current periodicals and excellent reproductions of the works of past and present masters are available.

## **COMMON ROOM AND CAFETERIA**

There is a large bright common room where students may eat their lunches or have coffee at "break" periods. A cafeteria at the adjoining Vancouver Vocational Institute serves a student lunch.

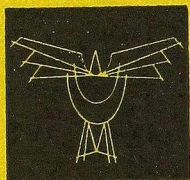
## **INTERVIEWS**

The Principal of the School will be pleased to discuss the course of studies with students and to plan for their individual requirements. Appointments may be arranged between 10 a.m. and 4 p.m. from Wednesday to Friday inclusive, commencing Wednesday, September 1st.

**THE VANCOUVER SCHOOL OF ART**  
590 Hamilton Street, Vancouver 3, B. C.  
Phones - TAtlow 7650 or TAtlow 6645



**The Vancouver School of  
Art offers three services:**



**. . . a thorough training  
for those desiring a  
serious study in the  
fine arts.**

**. . . courses leading to  
a professional stan-  
dard for those whose  
object is the com-  
mercial field.**

**. . . a sound basic study  
satisfying to those  
who pursue art for  
their own pleasure.**



